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The solo singer's vade mecum

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The Solo Singer's Vade Mecum

(CURWEN'S EDITION, 5445)

BY THE LATE

SINCLAIR DUNN

Late Professor of Singing, Trinity College, London ;
Medallist of the Royal Academy of Music ; Graduate
of the Tonic Sol-fa College.

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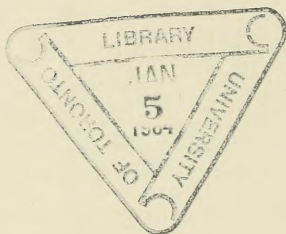
Fifteenth Edition

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PREFACE.

AS THERE are many intelligent singers who are gifted with good voices, but have no opportunity, or lack the means of paying for proper instruction in the art of Voice Production and Cultivation, for the purpose of Solo Singing, the following exercises will be found of great service in producing, strengthening, and cultivating the voice by the Italian method. The exercises given are selected from those used at the Royal Academy of Music, London, by the principal professors of singing at that institution, which will sufficiently attest their value to the student who may use them. The exercises can also be used in classes. "Concone's Solfeggios" should be used with these exercises.

Solo Singer's Vade Mecum—Piano. Edit.

HINTS TO SINGERS.

PREVIOUS to getting up a piece, read over the words carefully, until you have thoroughly grasped the meaning of the poet, and then try to picture it by the aid of the music. Pay great attention to the distinct articulation of the words, always dwelling on the vowel sounds. Be sparing in the use of the *portamento*, only using it for special effect. As a rule, a singer should take breath about every four seconds if he wishes to produce pure full tones without difficulty. Never take breath between the syllables of a word, nor break up the phrases.

WHAT TO DO.

The student must practise the exercises for fifteen minutes three times daily, carefully listening for the production of good tone.

Previous to commencing each exercise inhale breath slowly through the nostrils. Do the same when about to sing a solo.

To acquire the habit of keeping the mouth in position, practise the exercises with a shilling placed edgewise between the teeth.

Use the vowels AA, AEI, EE, O, OO, to each exercise, taking care not to produce a throaty quality of tone. Place the sound well forward.

Keep the tongue flat at both extremities, and perfectly still; the head high and straight; and make no grimaces or contractions of the eyebrows.

All scales must be sung *legato*—not slurred. Send the breath out very lightly. The scales should be sung standing, merely touching the instrument to keep in pitch.

After the voice is developed, practise all exercises and pieces of music *mezzo voce*.

If possible, practise with a good piano kept in tune. This will ensure correct intonation.

Do not hurry through the exercises. The first section will last for several months.

Hear as many good singers as possible, and listen attentively to the phrasing, &c.

WHAT TO AVOID.

Do not sing for at least one hour after taking food—this applies specially to solo singing. Do not sing audibly when travelling by rail, &c.—you can do so mentally. Speak as little as possible when travelling, as it fatigues the voice. Stimulants of any kind previous to singing are injurious to the production of good tone. Above everything avoid defective breathing—learn to control the diaphragm. Too much breath is as injurious as taking too little.

VOCAL EXERCISES.

Keys C D \flat D E \flat E & F for Sopranos and Tenors. Keys A to D \flat for Altos and Basses.

Arr. by SINCLAIR DUNN.

1. $\parallel d :- | - :- | r :- | - :- \vee | m :- | - :- | f :- | - :- \vee \}$

$\parallel s :- | - :- | l :- | - :- \vee | t :- | - :- | d' :- | - :- \vee \}$

$\parallel d' :- | - :- | t :- | - :- \vee | l :- | - :- | s :- | - :- \vee \}$

$\parallel f :- | - :- | m :- | - :- \vee | r \hat{f} :- | - :- | d :- | - :- \parallel$

Same keys as first page.

2. $\parallel d :- | r : | r :- | m : | m :- | f : | f :- | s : |$

$\parallel s :- | l : | l :- | t : | t :- | d' : \parallel d' :- | t : | t :- | l : |$

$\parallel l :- | s : | s :- | f : | f :- | m : | m :- | r : | r :- | d : \parallel$

3. $\parallel d :- | m : s | d' :- | - : t . l | s . f : m . x | d : d' | d :- | - : \parallel$

Same keys as first page.

4. $\parallel \bar{d}, r, m, f: s, l, t, d' | \bar{r}', d' t, l: s, f, m, r | d, r, m, f: s, l, t, d' | \bar{r}', d' t, l: s, f, m, r | d: - | - : \parallel$

5. $\parallel \bar{d}, r, m: f, m, r | \bar{d}, r, m: f, m, r | d, r, m, f: s, l, t, d' | \bar{r}', d' t, l: s, f, m, r | d: - | - : \parallel$

6. $\parallel d, r, m, f: s, l, t, d' | \bar{r}', d', r', d': \bar{r}', d', r', d' | \bar{r}', d' t, l: s, f, m, r | d: d' | d: - | - : \parallel$

Same keys as first page.

7. $\parallel d, r, m, f: s, l, t, d' | \bar{r}', d', r', d': \bar{r}', d', r', d' | \bar{r}', m', r', m', r', m', r', m' | \bar{r}', d' t, l: s, f, m, r | d: - | - : \parallel$

$$\| \underline{d} \cdot \underline{d'}^v | \underline{d}, r.m, f:s, l.t, \underline{d'} | \underline{\bar{r}}^v : \underline{r}^v | \underline{\bar{r}}, \underline{d'.t}, l:s, f.m, r | \underline{d} :- | - : \|$$

8.

9. $\| \underline{d} : \underline{d'} \mid d, r, m, f : s, l, t, d' \mid \underline{\tilde{r}} : r \vee \mid r', \hat{m}', r', d' : t, \hat{d'} : t, l \mid s, \hat{l} : s, f : m, \hat{f} : m, r \mid d :- \|$

Same keys as first page.

10.

11. *Portamento.*

|| d :- | d' :- v | d , r , m , f : s , l t , d' | r' , m' , r' , m' : r' , m' , r' , m' | r' , d' t , l : s , f , m , r | d :- ||

11^a

Musical score for exercise 11^a. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

Same keys as first page.

|| d , r , d , r : m , f , m , f | s , l t , d' t , d' | r' :- | - : v || r' , d' , r' , d' t , l t , l s , f , s , f : m , r , m , r | d :- | - : ||

12.

Musical score for exercise 12. The treble staff features a complex melodic line with many slurs and ornaments. The bass staff has a steady accompaniment.

|| d : m , s | d' : s , m | d , r , m : f , s , l t | d' , r' : m' v | d' : s , m | d :- ||

13.

Musical score for exercise 13. The treble staff has a melodic line with some slurs. The bass staff provides a simple accompaniment.

|| d , m : s , d' t | d' : r' v | r' , d' , r' , d' : r' , d' , r' , d' | r' , d' t , l : s , f , m , r | d :- | - : ||

14.

Musical score for exercise 14. The treble staff contains a melodic line with ornaments and slurs. The bass staff has a simple accompaniment.

Same keys as first page.

|| d . m : s . d' | t̃, d' . t, d' : t̃, d' . t, d' | r̃', m' . r', m' : r̃', m' . r', m' | r̃', d' . t, l : s, f . m, r | d : - | - : ||

15.

|| d, m, r, f : m, s, f, l | s, t, l, d' : t, r' . d', m' | r' . m' d', r' : t, d', l, t | s, l, f, s : m, f, r, m | d : - | - : ||

16.

|| d, r, m, f : s, l, t, d' | r̃', d' . r', d' : r̃', d' . r', d' | r̃', m' . r', m' : r̃', m' . r', m' | r̃', d' . t, l : s, f, m, r | d : d' | d : - ||

17.

|| d . m . s | d̃', t . l, s : f, m, r, d | r, m, f, s : l, t, d', r' | m' : - v }

18.

|| \bar{r}' , \bar{m}' , \bar{r}' : \bar{d}' , \bar{r}' , \bar{d}' | \bar{t} , \bar{d}' , \bar{t} : \bar{l} , \bar{t} , \bar{l} | \bar{s} , \bar{l} , \bar{s} : \bar{f} , \bar{s} , \bar{f} | \bar{m} , \bar{f} , \bar{m} : \bar{r} , \bar{m} , \bar{r} | \bar{d} :- | - : ||

|| \bar{d} , \bar{r} , \bar{m} , \bar{f} : \bar{r} , \bar{m} , \bar{f} , \bar{s} | \bar{m} , \bar{f} , \bar{s} , \bar{l} : \bar{f} , \bar{s} , \bar{l} , \bar{t} | \bar{s} , \bar{l} , \bar{t} , \bar{d}' : \bar{l} , \bar{t} , \bar{d}' , \bar{r}' | \bar{t} , \bar{d}' , \bar{r}' , \bar{m}' : \bar{d}' | - : ||

19.

|| \bar{m}' , \bar{r}' , \bar{d}' , \bar{t} : \bar{r}' , \bar{d}' , \bar{t} , \bar{l} | \bar{d}' , \bar{t} , \bar{l} , \bar{s} : \bar{t} , \bar{l} , \bar{s} , \bar{f} | \bar{l} , \bar{s} , \bar{f} , \bar{m} : \bar{s} , \bar{f} , \bar{m} , \bar{r} | \bar{d} :- | - : ||

|| \bar{d} , \bar{r} , \bar{m} , \bar{f} : \bar{s} , \bar{l} , \bar{t} , \bar{d}' | \bar{t} , \bar{d}' , \bar{r}' , \bar{d}' : \bar{t} , \bar{d}' , \bar{r}' , \bar{d}' | \bar{r}' , \bar{d}' , \bar{t} , \bar{l} : \bar{s} , \bar{f} , \bar{m} , \bar{r} | \bar{d} :- | - : ||

20.

Same keys as first page.

|| d . m : s . d' | r' d' r' d' r' d' r' d' | m' . d' : s . m | d , r . m , f : s , l . t , d' | r' d' t , l : s , f . m , r | d : - ||

21.

|| d . m : s . d' | m' . d' : s . m | d , r . m , f : s , l . t , d' r' d' r' d' r' d' r' d' | m' . d' : s . m | d : - ||

22.

|| d . m : s . d' | m' . d' : s . m | d , m . s , d' : m' . d' : s , m | d , m . s , d' : m' . d' : s , m | d : - | - : ||

23.

Same keys as first page.

|| m , r , d : f , m , r | s , f , m : l , s , f | t , l , s : d' , t , l | r' , d' , t : d' v |

23^a.

|| \bar{m}' , r' d' : r' d' t | d' t l : t l s | l s f : s f m l f m r : d ||

24. || \bar{d} , r . d , t , : d , m , r , f | m , f . m , r : m , s , f , l | s , l s , f : s , t , l , d' | t , d' t , l : t , r' . d' , m' |

|| \bar{r}' , m' r' , d' : r' t . d' , l | t , d' t , l : t , s , l , f | s , l s , f : s , m , f , r | m , f . m , r : m , d , r , t , | d : - | - : ||

Same keys as first page.

25. || d . d' : s . m | d , r , m , f : s , l t , d' | \bar{r}' . t : s . r | r' , d' t , l : s , f , m , r | d : - | - : ||

26. $\parallel \dot{d} . r, m : f, s, l, t | \dot{d}' : r' | m' :- \vee | \dot{r}', d', t, l : s, f, m, r | \dot{d} : \dot{d}' | \dot{d} :- \parallel$

27. $\parallel \dot{d} . m : s, \dot{d}' | t, \dot{d}' : \dot{r}' \vee | r', \dot{m}', r', d' : t, \dot{d}', t, l | s, \dot{l} . s, f : m, \dot{f}, m, r | \dot{d} :- | - : \parallel$

Key C for Sopranos and Tenors. B \flat for Mezzo-Sopranos and Baritones. Key G for Altos and Basses.

Semi staccato. simile

28. $\parallel \dot{d}', t, l, \dot{s} : f, \dot{m}, \dot{r}, \dot{d} | \dot{r}', d', t, l : s, f, m, r | \dot{m}', r', d', t : l, s, f, m | \dot{f}', m', r', d', t, l, s, f \vee |$

simile

$\parallel \dot{s}', f', m', r', d', t, l, s | \dot{l}', s', f', m', r', d', t, l | \dot{s}', f', m', r', d', t, l, s | \dot{f}', m', r', d', t, l, s, f \vee |$

|| \tilde{m}' , r' . d' . t : l , s . f , m | \tilde{r}' , d' . t , l : s , f . m , r | \tilde{d}' . t , l : s , f . m , r | d :- ||

Same keys as first page.

Semi staccato.

|| \tilde{d} , \tilde{r} . m , f : \tilde{s} , l . t , \tilde{d}' *simile* \tilde{r} , m . f , s : l , t . d' , r' | \tilde{m} , f . s , l : t , d' , r' , m' | \tilde{f} , s , l : t , d' , r' , m' , f' *V* |

29.

|| s , l . t , d' , r' , m' , f' , s' | \tilde{l} , t , d' , r' , m' , f' , s' , l' | \tilde{s} , l . t , d' , r' , m' , f' , s' | \tilde{f} , s , l , t : d' , r' , m' , f' *V* |

|| \tilde{m} , f . s , l : t , d' , r' , m' | \tilde{r} , m . f , s : l , t . d' , r' | \tilde{d} . r , m : f , s , l , t | d' :- ||

The exercises from 1 to 29 are for producing the voice and should be sung well sustained, with full voice, and *mezzo forte*.

Breath is to be taken at the mark V.

HARMONIC MINOR SCALE.

30. $\parallel \tilde{l}, t, d: r, m. f, se \tilde{l}. se, f: m, r. d, t, | \tilde{l}, t, d: r, m. f, se \tilde{l}. se, f: m, r. d, t, | l, :- | :- \parallel$

MELODIC MINOR SCALE.

31. $\parallel \tilde{l}, t, d: r, m. fe, se \tilde{l}. s, f: m, r. d, t, | \tilde{l}, t, d: r, m. fe, se \tilde{l}. s, f: m, r. d, t, | l, :- | :- \parallel$

CHROMATIC SCALE.

32. $\parallel \tilde{d}. de: r. re \tilde{m}. f: fe. s \tilde{e}. l: ta. t \tilde{d}' :- | \tilde{d}' t: ta. l | \tilde{l}a. s: fe. f | \tilde{m}. ma: r. rald :- \parallel$

The above exercises are useful for public examinations, and ought to be practised in other keys to suit the different voices.

INTERMEDIATE EXERCISES.

15

To be practised first *mezzo forte* and then *mezza voce*.

Also in keys $D\flat$ & D .

$\parallel \tilde{d} .r,m:f,s.l,t|d',t.l,s:f,m,r,d|\tilde{r} .m,f:s,l.t,d'|r',d':t,l:s,f,m,r|m:-|: \}$

33.

$\parallel \tilde{m} .f,s:l,t.d',r'|m',r'.d':t,l,s.f,m|\tilde{f} .s,l:t,d'.r',m'|f',m'.r',d':t,l.s,f|s:-|: \}$

$\parallel \tilde{s} .l,t:d',r',m',f'|s',f'.m',r':d',t.l,s|\tilde{f} .s,l:t,d'.r',m'|f',m'.r',d':t,l.s,f|m:-|: \}$

$\parallel \tilde{m} .f,s:l,t.d',r'|m',r'.d':t,l,s.f,m|\tilde{r} .m,f:s,l.t,d'|r',d':t,l:s,f,m,r|d:-|: \parallel$

Also in keys A, B \flat , & B. for medium voices.|| $\tilde{d}_1, r_1, m_1 : f_1, s_1, l_1, t_1 | d_1, l_1, s_1 : f_1, m_1, r_1, d_1 | \tilde{r}_1, m_1, f_1 : s_1, l_1, t_1, d_1 | r_1, d_1, l_1 : s_1, f_1, m_1, r_1 | m_1 : - | : \}$

33^a

|| $\tilde{m}_1, f_1, s_1 : l_1, t_1, d_1 | m_1, r_1, d_1 : l_1, s_1, f_1, m_1 | \tilde{f}_1, s_1, l_1 : t_1, d_1, r_1 | m_1, f_1, m_1, r_1 : d_1, l_1, s_1, f_1 | s_1 : - | : \}$

|| $\tilde{s}_1, l_1, t_1 : d_1, r_1, m_1 | f_1, s_1, f_1, m_1 : d_1, l_1, s_1 | \tilde{f}_1, s_1, l_1 : t_1, d_1, r_1 | m_1, f_1, m_1, r_1 : d_1, l_1, s_1, f_1 | m_1 : - | : \}$

|| $\tilde{m}_1, f_1, s_1 : l_1, t_1, d_1, r_1 | m_1, r_1, d_1 : l_1, s_1, f_1, m_1 | \tilde{r}_1, m_1, f_1 : s_1, l_1, t_1, d_1 | r_1, d_1, l_1 : s_1, f_1, m_1, r_1 | d_1 : - | : \}$

34. $\parallel d :- | d' t l s f m | r :- | :- : | r :- | r' d' t l s f | m :- | :- : \}$

$\parallel m :- | m' r' d' t l s | f :- | :- : | f :- | f' m' r' d' t l | s :- | :- : \}$

$\parallel s :- | s' f' m' r' d' t | l :- | :- : | l :- | l' m' r' d' t l | s :- | :- : | s :- | m' r' d' t l s | f :- | :- : \}$

$\parallel f :- | r' d' t l s f | m :- | :- : | m :- | d' t l s f m | r :- | :- : | r :- | t l s f m r | d :- | :- : \parallel$

Also in A \flat , A, & B \flat .

34^a $\parallel d_1 :- | d_1 t_1 l_1 : s_1 f_1 m_1 | r_1 :- | - : | r_1 :- | r_1 d_1 t_1 l_1 s_1 f_1 | m_1 :- | - : |$

$\parallel m_1 :- | m_1 r_1 d_1 t_1 l_1 s_1 | f_1 :- | - : | f_1 :- | f_1 m_1 r_1 d_1 t_1 l_1 | s_1 :- | - : | s_1 :- | s_1 f_1 m_1 r_1 d_1 t_1 | l_1 :- | - : |$

$\parallel l_1 :- | f_1 m_1 r_1 d_1 t_1 l_1 | s_1 :- | - : | s_1 :- | m_1 r_1 d_1 t_1 l_1 s_1 | f_1 :- | - : | f_1 :- | r_1 d_1 t_1 l_1 s_1 f_1 | m_1 :- | - : |$

$\parallel m_1 :- | d_1 t_1 l_1 : s_1 f_1 m_1 | r_1 :- | - : | r_1 :- | t_1 l_1 s_1 : f_1 m_1 r_1 | d_1 :- | - : |$

Also in keys D \flat & D.

|| d : d' | - : d | r : - : | r : r' | - : r | m : - : | m : m' | - : m | f : - : | }

35.

|| f : f' | - : f | s : - : | s : s' | - : s | l : - : | l : f' | - : l | s : - : | }

|| s : m' | - : s | f : - : | f : r' | - : f | m : - : | }

|| m : d' | - : m | r : - : | r : t | - : r | d : - : ||

Also in A \flat , A, & B \flat .

35^a

|| $\overline{d_1 : d} \mid - : d_1 \mid r_1 : - : \mid \overline{r_1 : r} \mid - : r_1 \mid m_1 : - : \mid \overline{m_1 : m} \mid - : m_1 \mid f_1 : - : \mid$

|| $\overline{f_1 : f} \mid - : f_1 \mid s_1 : - : \mid \overline{s_1 : s} \mid - : s_1 \mid l_1 : - : \mid$

|| $\overline{l_1 : f} \mid - : l_1 \mid s_1 : - : \mid \overline{s_1 : m} \mid - : s_1 \mid f_1 : - : \mid$

|| $\overline{f_1 : r} \mid - : f_1 \mid m_1 : - : \mid \overline{m_1 : d} \mid - : m_1 \mid r_1 : - : \mid \overline{r_1 : t_1} \mid - : r_1 \mid d_1 : - : \parallel$

Also in keys D \flat & D.

21

{ | d . m : s . t | d' . s : m . d | r : - | - : | r . f : t . d' | r' . t : f . r | m : - | - : | }

36.

{ | m . s : d' . r' | m' . d' : s . m | f : - | - : | f . l : r' . m' | f' . r' : l . f | s : - | - : | s . d' : m' . f' | s' . m' : d' . s | l : - | - : | }

{ | f . l : r' . m' | f' . r' : l . f | s : - | - : | m . s : d' . r' | m' . d' : s . m | f : - | - : | r . f : t . d' | r' . t : f . r | m : - | - : | }

{ | d . m : l . t | d' . l : m . d | r : - | - : | t . r : s . l | t' . s : r . t , | d : - | - : | }

Also in keys A \flat , A, & B \flat .|| d₁ . m₁ : s₁ . t₁ | d₁ . s₁ : m₁ . d₁ | r₁ : - - : | r₁ . f₁ : t₁ . d₁ | r₁ . t₁ : f₁ . r₁ | m₁ : - - : |36^a

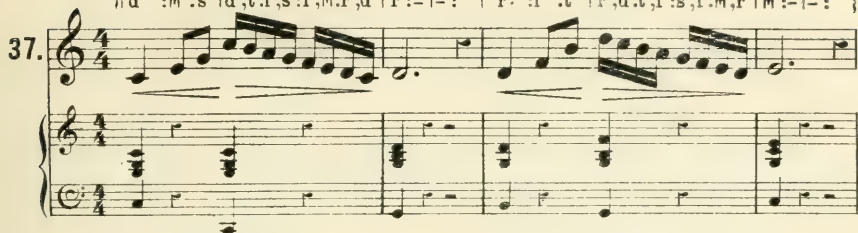
|| m₁ . s₁ : d₁ . r₁ | m₁ . d₁ : s₁ . m₁ | f₁ : - - : | f₁ . l₁ : r₁ . m₁ | f₁ . r₁ : l₁ . f₁ | s₁ : - - : |

|| s₁ . d₁ : m₁ . f₁ | s₁ . m₁ : d₁ . s₁ | l₁ : - - : | f₁ . l₁ : r₁ . m₁ | f₁ . r₁ : l₁ . f₁ | s₁ : - - : |

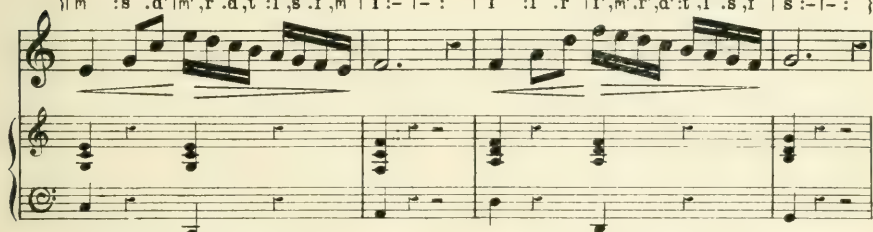
|| m₁ . s₁ : d₁ . r₁ | m₁ . d₁ : s₁ . m₁ | f₁ : - - : | r₁ . f₁ : t₁ . d₁ | r₁ . t₁ : f₁ . r₁ | m₁ : - - : |

|| d₁ . m₁ : l₁ . t₁ | d₁ . l₁ : m₁ . d₁ | r₁ : - - : | t₂ . r₁ : s₁ . l₁ | t₂ . s₁ : r₁ . t₂ | d₁ : - - : ||

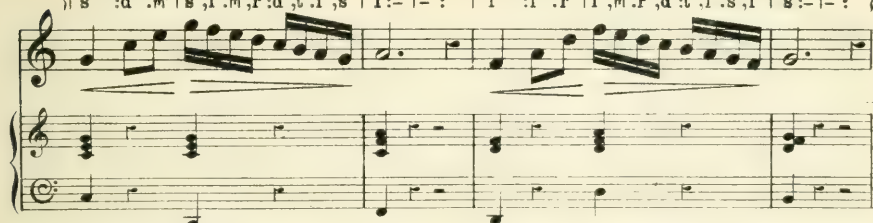
|| d : m . s | d', t . l , s : f , m , r , d | r : - | - : | r : f . t | r', d', t , l : s , f , m , r | m : - | - : }

37. 

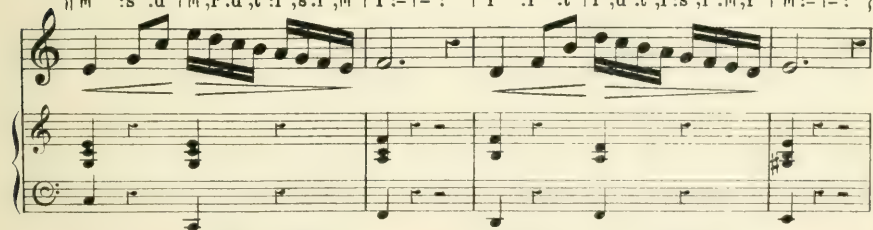
|| m : s . d' | m', r'. d', t : l , s . f , m | f : - | - : | f : l . r' | f', m', r', d' : t . l . s , f | s : - | - : }



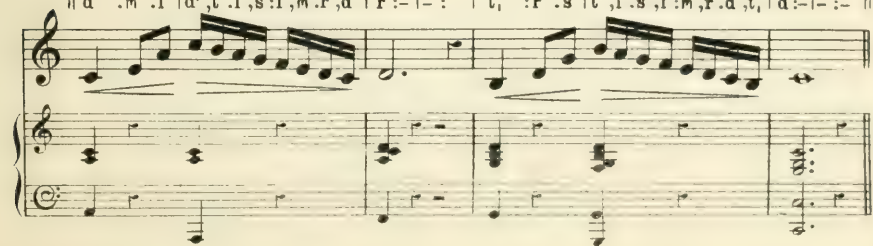
|| s : d' . m' | s', f'. m', r'. d', t . l , s | l : - | - : | f : l . r' | f', m', r', d' : t . l . s , f | s : - | - : }



|| m : s . d' | m', r'. d', t : l , s . f , m | f : - | - : | r : f . t | r', d', t , l : s , f , m , r | m : - | - : }



|| d . m . l | d', t . l , s : f , m , r , d | r : - | - : | t , : r . s | t , l . s , f , m , r , d , t , | d : - | - : ||



Also in keys A & B \flat .

|| d₁ : m₁ s₁ | d₁ t₁ l₁ s₁ : f₁ m₁ r₁ d₁ | r₁ : - | - : | r₁ : f₁ t₁ | r₁ d₁ t₁ l₁ s₁ : f₁ m₁ r₁ | m₁ : - | - : |

37^a

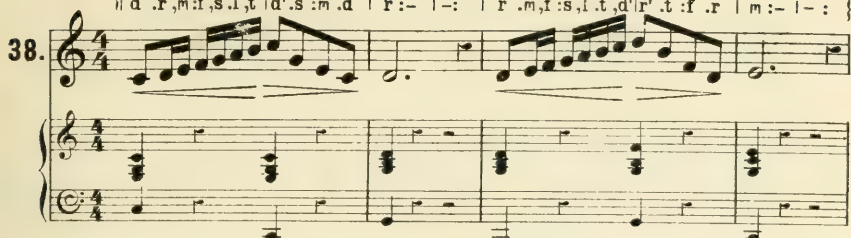
|| m₁ : s₁ d₁ | m₁ r₁ d₁ t₁ : l₁ s₁ f₁ m₁ | f₁ : - | - : | f₁ : l₁ r₁ | f₁ m₁ r₁ d₁ : t₁ l₁ s₁ f₁ | s₁ : - | - : |

|| s₁ : d₁ m₁ | s₁ f₁ m₁ r₁ d₁ t₁ l₁ s₁ | l₁ : - | - : | f₁ : l₁ r₁ | f₁ m₁ r₁ d₁ : t₁ l₁ s₁ f₁ | s₁ : - | - : |

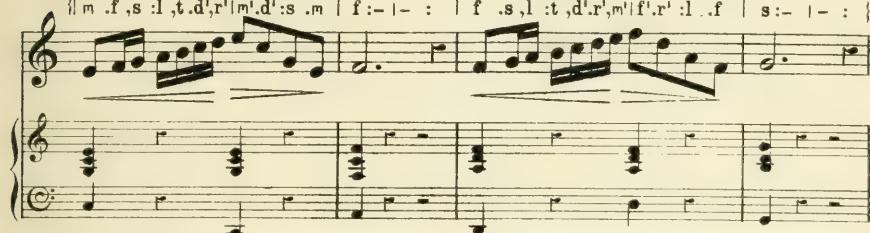
|| m₁ : s₁ d₁ | m₁ r₁ d₁ t₁ : l₁ s₁ f₁ m₁ | f₁ : - | - : | r₁ : f₁ t₁ | r₁ d₁ t₁ l₁ s₁ f₁ m₁ r₁ | m₁ : - | - : |

|| d₁ : m₁ l₁ | d₁ t₁ l₁ s₁ : f₁ m₁ r₁ d₁ | r₁ : - | - : | t₂ : r₁ s₁ | t₂ l₁ s₁ f₁ : m₁ r₁ d₁ t₂ | d₁ : - | - : ||

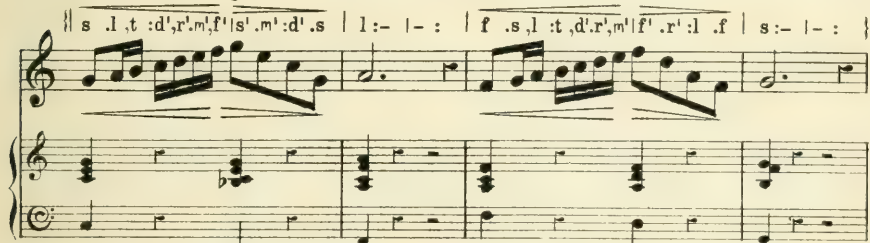
|| d . r , m , f , s , l , t | d ' : s : m . d | r : - | - : | r . m , f : s , l , t , d ' | r ' : t : f . r | m : - | - : |

38. 

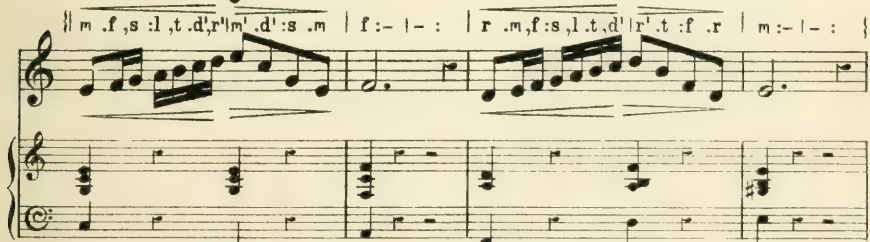
|| m . f , s : l , t , d ' , r ' | m ' : d ' : s . m | f : - | - : | f . s , l : t , d ' , r ' , m ' | f ' : r ' : l . f | s : - | - : |



|| s . l , t : d ' , r ' , m ' , f ' | s ' : m ' : d ' : s | l : - | - : | f . s , l : t , d ' , r ' , m ' | f ' : r ' : l . f | s : - | - : |

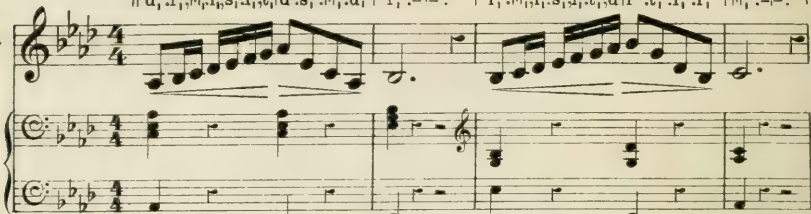
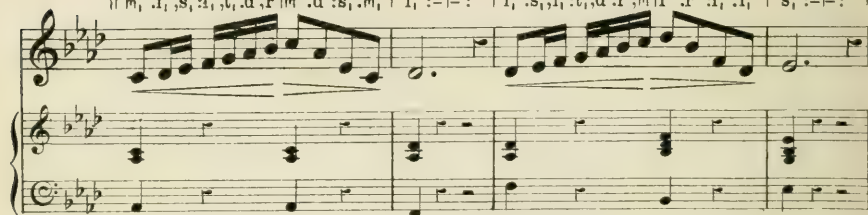
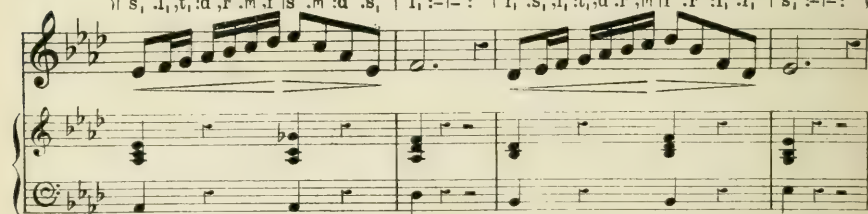
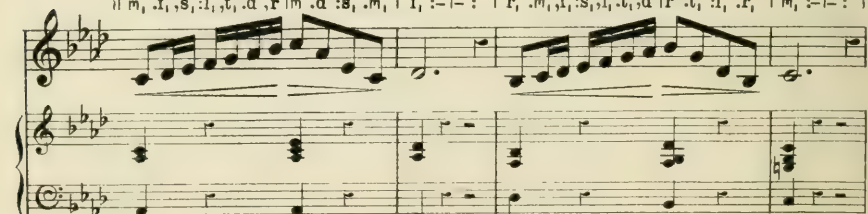
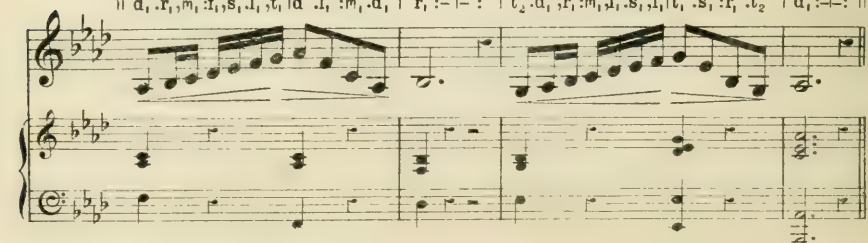


|| m . f , s : l , t , d ' , r ' , m ' | d ' : s . m | f : - | - : | r . m , f : s , l , t , d ' | r ' : t : f . r | m : - | - : |



|| d . r , m , f , s , l , t | d ' : l : m . d | r : - | - : | t , . d , r , m , f , s , l | t : s : r . t , | d : - | - : ||



Also in keys A & B \flat || d₁.r₁.m₁.f₁.s₁.l₁.t₁.d₁.s₁.m₁.d₁ | r₁.:-:- | r₁.m₁.f₁.s₁.l₁.t₁.d₁.r₁.t₁.f₁.r₁ | m₁.:-:- |38^a|| m₁.f₁.s₁.l₁.t₁.d₁.r₁.m₁.d₁.s₁.m₁ | f₁.:-:- | f₁.s₁.l₁.t₁.d₁.r₁.m₁.f₁.r₁.l₁.f₁ | s₁.:-:- ||| s₁.l₁.t₁.d₁.r₁.m₁.f₁.s₁.m₁.d₁.s₁ | l₁.:-:- | f₁.s₁.l₁.t₁.d₁.r₁.m₁.f₁.r₁.l₁.f₁ | s₁.:-:- ||| m₁.f₁.s₁.l₁.t₁.d₁.r₁.m₁.d₁.s₁.m₁ | f₁.:-:- | r₁.m₁.f₁.s₁.l₁.t₁.d₁.r₁.t₁.f₁.r₁ | m₁.:-:- ||| d₁.r₁.m₁.f₁.s₁.l₁.t₁.d₁.l₁.m₁.d₁ | r₁.:-:- | t₂.d₁.r₁.m₁.f₁.s₁.l₁.t₁.s₁.r₁.t₂ | d₁.:-:- ||

39.

|| d . r , m : f , s , l , t | d ' t , l , s : f , m , r , d | r : - : | r . m , f : s , l , t , d ' | r ' d ' t , l : s , f , m , r | m : - : |

|| m . f , s : l , t , d ' , r ' , m ' | f ' , m ' , r ' d ' t : l , s , f , m | f : - : | f . s , l : t , d ' , r ' , m ' | f ' , m ' , r ' d ' t : l , s , f | s : - : |

|| s . l , t : d ' , r ' , m ' , f ' | s ' , f ' , m ' , r ' d ' t : l , s | l : - : | f . s , l : t , d ' , r ' , m ' | f ' , m ' , r ' d ' t : l , s , f | s : - : |

|| m . f , s : l , t , d ' , r ' , m ' | f ' , m ' , r ' d ' t : l , s , f , m | f : - : | r . m , f : s , l , t , d ' | r ' d ' t , l : s , f , m , r | m : - : |

|| d . r , m : f , s , l , t | d ' t , l , s : f , m , r , d | r : - : | t , d , r : m , f , s , l | t , l , s : f , m , r , d , t | d : - : ||

Also in keys A & B \flat .

$\| d_1, r_1, m_1, f_1, s_1, l_1, t_1, d_1, t_1, l_1, s_1, f_1, m_1, r_1, d_1 | r_1, :- | : | r_1, m_1, f_1, s_1, l_1, t_1, d_1, r, d, t_1, l_1, s_1, f_1, m_1, r_1 | m_1, :- | : \}$

39 a

First system of musical notation, measures 1-4. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter notes.

$\| m_1, f_1, s_1, l_1, t_1, d, r | m, r, d, t_1, l_1, s_1, f_1, m_1 | f_1, :- | : | f_1, s_1, l_1, t_1, d, r, m | f, m, r, d, t_1, l_1, s_1, f_1 | s_1, :- | : \}$

Second system of musical notation, measures 5-8. The melodic line continues with similar rhythmic patterns, and the piano accompaniment remains consistent.

$\| s_1, l_1, t_1, d, r, m | f, s, f, m, r, d, t_1, l_1, s_1 | l_1, :- | : | f_1, s_1, l_1, t_1, d, r, m | f, m, r, d, t_1, l_1, s_1, f_1 | s_1, :- | : \}$

Third system of musical notation, measures 9-12. The melodic line features more complex sixteenth-note passages, and the piano accompaniment provides a steady harmonic base.

$\| m_1, f_1, s_1, l_1, t_1, d, r | m, r, d, t_1, l_1, s, f_1, m_1 | f_1, :- | : | r_1, m_1, f_1, s_1, l_1, t_1, d | r, d, t_1, l_1, s_1, f_1, m_1, r_1 | m_1, :- | : \}$

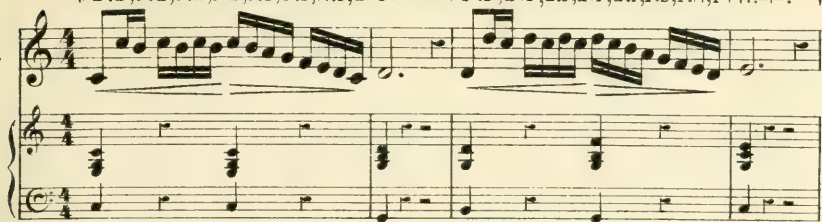
Fourth system of musical notation, measures 13-16. The melodic line concludes with a final flourish, and the piano accompaniment ends with a sustained chord.

$\| d_1, r_1, m_1, f_1, s_1, l_1, t_1, d, t_1, l_1, s_1, f_1, m_1, r_1, d_1 | r_1, :- | : | t_2, d_1, r_1, m_1, f_1, s_1, l_1, t_1, l_1, s_1, f_1, m_1, r_1, d_1, t_2 | d_1, :- | : \|$

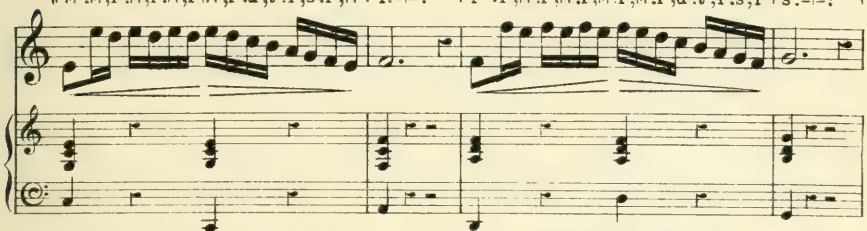
Fifth system of musical notation, measures 17-20. The final system of the piece, showing the concluding melodic and harmonic phrases.

|| d .d'¹ t : d'¹ t .d'¹ t | d'¹ t .l s : f .m .r .d | r : - : | r .r'¹ d'¹ r'¹ d'¹ r'¹ d'¹ t : l s : f .m .r | m : - : |

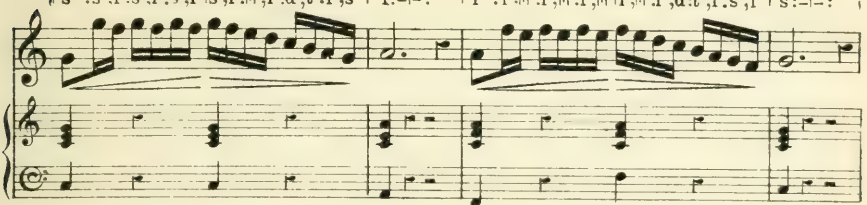
40.



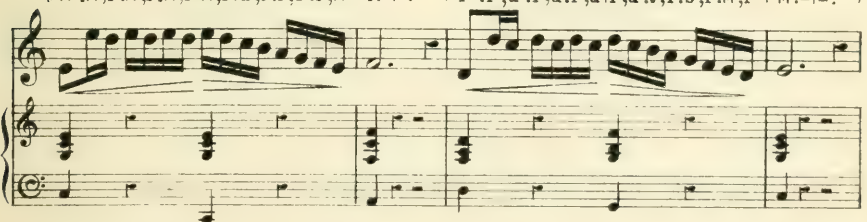
|| m .m'¹ r'¹ m'¹ r'¹ m'¹ r'¹ m'¹ r'¹ d'¹ t : l s : f .m | f : - : | f .f'¹ m'¹ f'¹ m'¹ f'¹ m'¹ f'¹ m'¹ r'¹ d'¹ t : l s : f | s : - : |



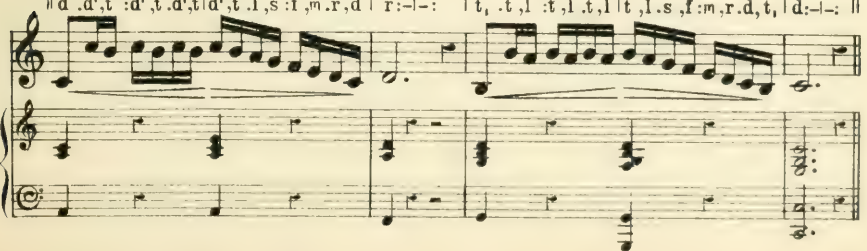
|| s .s'¹ f'¹ s'¹ f'¹ s'¹ f'¹ s'¹ f'¹ m'¹ r'¹ d'¹ t : l s | l : - : | l .f'¹ m'¹ f'¹ m'¹ f'¹ m'¹ f'¹ m'¹ r'¹ d'¹ t : l s : f | s : - : |



|| m .m'¹ r'¹ m'¹ r'¹ m'¹ r'¹ m'¹ r'¹ d'¹ t : l s : f .m | f : - : | r .r'¹ d'¹ r'¹ d'¹ r'¹ d'¹ t : l s : f .m .r | m : - : |



|| d .d'¹ t : d'¹ t .d'¹ t | d'¹ t .l s : f .m .r .d | r : - : | t .t .l : t .l .t .l | t .l s : f .m .r .d .t | d : - : ||



Also in keys A & B.

|| d₁.d.t₂.d.t₂.d.t₂|d.t₂.l₁.s₁.f₁.m₁.r₁.d₁| r₁:-:- | r₁.r.d:r.d.r.d|r.d.t₂.l₁.s₁.f₁.m₁.r₁| m₁:-:- |

40^a

|| m₁.m.r:m.r.m.r|m.r.d.t₂.l₁.s₁.f₁.m₁| f₁:-:- | f₁.f.m:f.m.f.m|f.m.r.d.t₂.l₁.s₁.f₁| s₁:-:- |

|| s₁.s.f:s.f.s.f|s.f.m.r:d.t₂.l₁.s₁| l₁:-:- | l₁.f.m:f.m.f.m|f.m.r.d.t₂.l₁.s₁.f₁| s₁:-:- |

|| m₁.m.r:m.r.m.r|m.r.d.t₂.l₁.s₁.f₁.m₁| f₁:-:- | r₁.r.d:r.d.r.d|r.d.t₂.l₁.s₁.f₁.m₁.r₁| m₁:-:- |

|| d₁.d.t₂.d.t₂.d.t₂|d.t₂.l₁.s₁.f₁.m₁.r₁.d₁| r₁:-:- | t₂.t₂.l₁.t₂.l₁.t₂.l₁|t₂.l₁.s₁.f₁.m₁.r₁.d₁.t₂| d₁:-:- ||

41.

|| d,r,d,r:d,r,d,r|d,r,m,f:s,l,t,d'| r':-|-: | r,m,r,m:r,m,r,m|r,m,f,s:l,t,d',r'| m':-|-: }

First system of musical notation for exercise 41. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a piano accompaniment with chords and single notes.

|| m,f,m,f:m,f,m,f|m,f,s,l:t,d',r',m'| f':-|-: | f,s,f,s:f,s,f,s|f,s,l,t:d',r',m',f'| s':-|-: }

Second system of musical notation for exercise 41. The treble staff continues the melodic line, and the bass staff continues the piano accompaniment.

Unless for high voices, this line may be omitted.

|| s,l,s,l:s,l,s,l|s,l,t,d':r',m',f',s'| f':-|-: | f,s,f,s:f,s,f,s|f,s,l,t:d',r',m',f'| s':-|-: }

Third system of musical notation for exercise 41, including an optional line for high voices. The treble staff shows a more complex melodic line with sixteenth notes, and the bass staff continues the piano accompaniment.

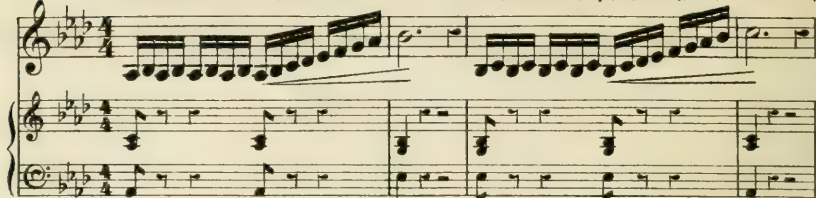
|| m,f,m,f:m,f,m,f|m,f,s,l:t,d',r',m'| f':-|-: | r,m,r,m:r,m,r,m|r,m,f,s:l,t,d',r'| m':-|-: }

Fourth system of musical notation for exercise 41. The treble staff continues the melodic line, and the bass staff continues the piano accompaniment.

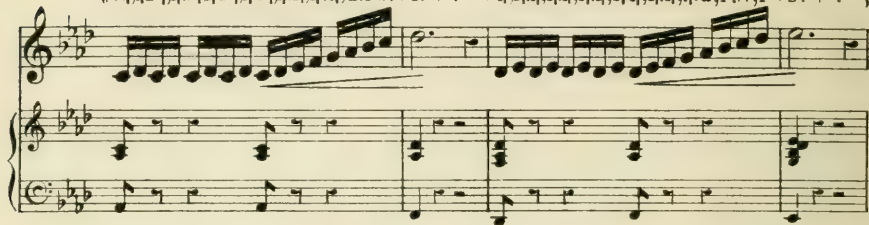
|| d,r,d,r:d,r,d,r|d,r,m,f:s,l,t,d'| r':-|-: | t,d,t,d:t,d,t,d|t,d,r,m:f,s,l,t d':-|-: ||

Fifth system of musical notation for exercise 41. The treble staff continues the melodic line, and the bass staff continues the piano accompaniment, ending with a double bar line.

|| d,x,d,x:d,x,d,x|d,x,m,f:s,l,t,t,d | r:-:- | r,m,x,m:x,m,x,m|r,m,f,s:l,t,d,r | m:-:- |

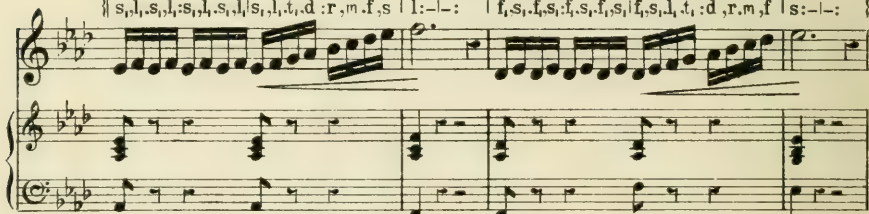
41^a

|| m,f,m,f:m,f,m,f|m,f,s,l:t,d,r,m | f:-:- | f,s,f,s:f,s,f,s|f,s,l,t:t,d,r,m,f | s:-:- |

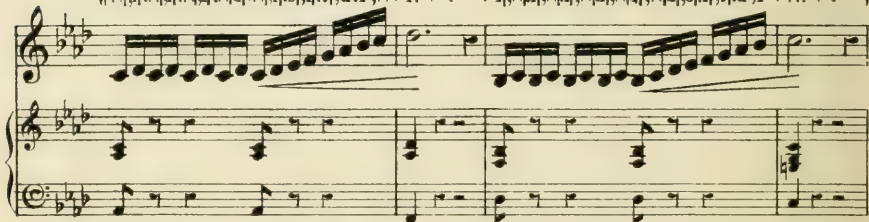


Unless for high voices, this line may be omitted.

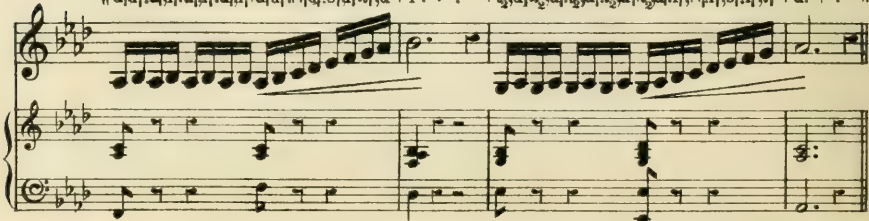
|| s,l,s,l:s,l,s,l|s,l,t,t:d,r,m,f,s | l:-:- | f,s,f,s:f,s,f,s|f,s,l,t:t,d,r,m,f | s:-:- |



|| m,f,m,f:m,f,m,f|m,f,s,l:t,t,d,r,m | f:-:- | r,m,x,m:x,m,x,m|r,m,f,s:l,t,d,r | m:-:- |



|| d,x,d,x:d,x,d,x|d,x,m,f:s,l,t,t,d | r:-:- | t,d,t,d:t,d,t,d|t,d,r,m:f,s,l,t,t | d:-:- ||



42.

|| d, r, d, r, m, f, m, f | s, l, s, l : t, d' t, d' | r' :- :- | r, m, r, m : f, s, f, s | l, t, l, t : d', r' d', r' | m' :- :- : }

|| m, f, m, f : s, l, s, l | t, d' t, d' | r', m', r', m' | f' :- :- | f, s, f, s : l, t, l, t | d', r' d', r' : m', f', m', f' | s' :- :- : }

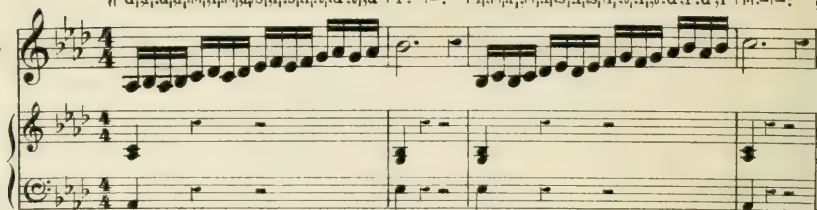
Unless for high voices, this line may be omitted.

|| s, l, s, l : t, d' t, d' | r', m', r', m' : f', s', f', s' | l' :- :- | f, s, f, s : l, t, l, t | d', r' d', r' : m', f', m', f' | s' :- :- : }

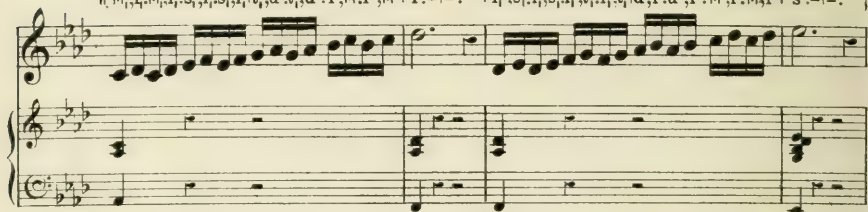
|| m, f, m, f : s, l, s, l | t, d' t, d' | r', m', r', m' | f' :- :- | r, m, r, m : f, s, f, s | l, t, l, t : d', r' d', r' | m' :- :- : }

|| d, r, d, r, m, f, m, f | s, l, s, l : t, d' t, d' | r' :- :- | t, d, t, d, r, m, r, m | f, s, f, s : l, t, l, t | d' :- :- : ||

|| d, r, d, r, m, f, m, f, s, l, s, l, t, d, t, d | r: - | - : | r, m, r, m, f, s, f, s, l, t, l, t, d, r, d, r | m: - | - : |

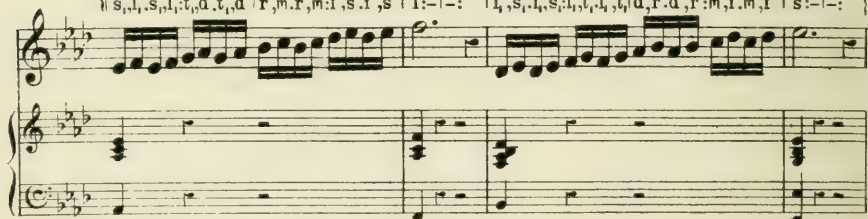
42^a

|| m, f, m, f, s, l, s, l, t, d, t, d : r, m, r, m | f: - | - : | f, s, f, s, l, t, l, t, t, d, r, d, r : m, f, m, f | s: - | - : |

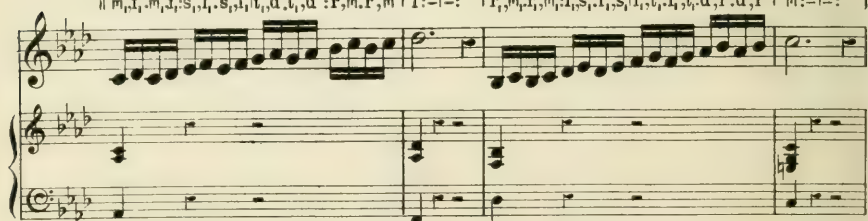


Unless for high voices, this line may be omitted.

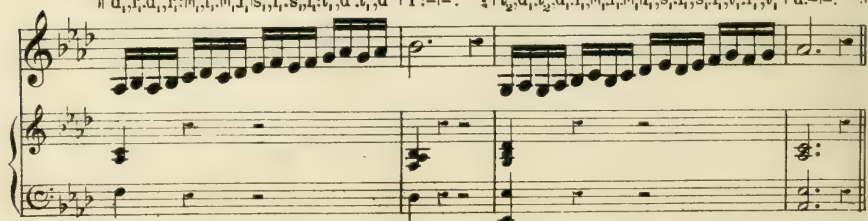
|| s, l, s, l, t, d, t, d | r, m, r, m : f, s, f, s | l: - | - : | f, s, f, s, l, t, l, t, t, d, r, d, r : m, f, m, f | s: - | - : |



|| m, f, m, f, s, l, s, l, t, d, t, d : r, m, r, m | f: - | - : | r, m, r, m, f, s, f, s, l, t, l, t, t, d, r, d, r | m: - | - : |



|| d, r, d, r, m, f, m, f, s, l, s, l, t, d, t, d | r: - | - : | t, d, t, d, r, m, r, m, f, s, f, s, l, t, l, t, t, d: - | - : ||



43. $\parallel d, t, d, r, m, r, m, f, s, f, s, l, t, l, t, d' \mid r' : - : \mid r, d, r, m, f, m, f, s, l, s, l, t : d', t, d', r' \mid m' : - : \mid$

$\parallel m, r, m, f, s, f, s, l, t, l, t, d', r', d', r', m' \mid f' : - : \mid f, m, f, s, l, s, l, t \mid d', t, d', r', m', r', m', f' \mid s' : - : \mid$

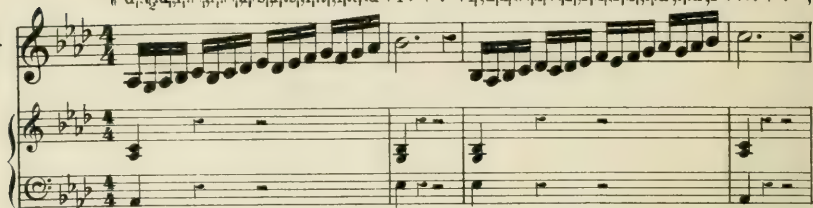
Unless for high voices, this line may be omitted.

$\parallel s, f, s, l, t, l, t, d', r', d', r', m', f', m', f', s' \mid l' : - : \mid f, m, f, s, l, s, l, t \mid d', t, d', r', m', r', m', f' \mid s' : - : \mid$

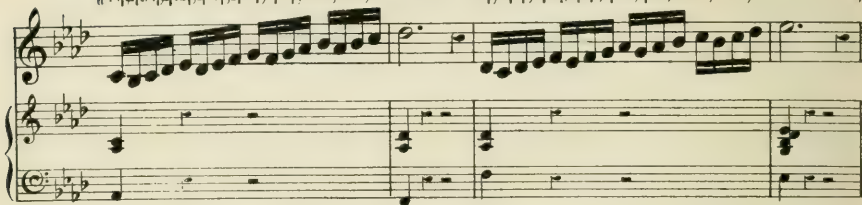
$\parallel m, r, m, f, s, f, s, l, t, l, t, d', r', d', r', m' \mid f' : - : \mid r, d, r, m, f, m, f, s, l, s, l, t : d', t, d', r' \mid m' : - : \mid$

$\parallel d, t, d, r, m, r, m, f, s, f, s, l, t, l, t, d' \mid r' : - : \mid t, l, t, d, r, d, r, m, f, m, f, s, l, s, l, t \mid d' : - : \parallel$

|| d, t, d, r, m, r, m, f | s, f, s, l, t, l, t, d | r: - | : | r, d, r, m, f, m, f, s, l, s, l, t, d, t, d, r | m: - | : |

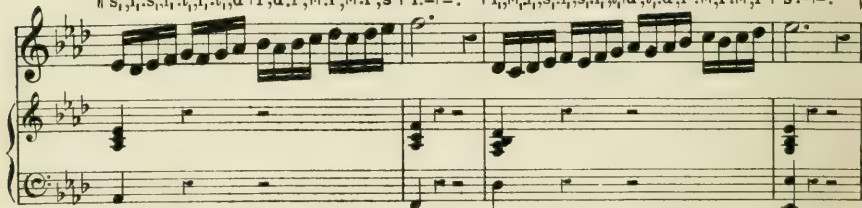
43^a

|| m, r, m, f, s, f, s, l, t, l, t, d: r, d, r, m | f: - | : | f, m, f, s, l, s, l, t, d, t, d, r: m, r, m, f | s: - | : |

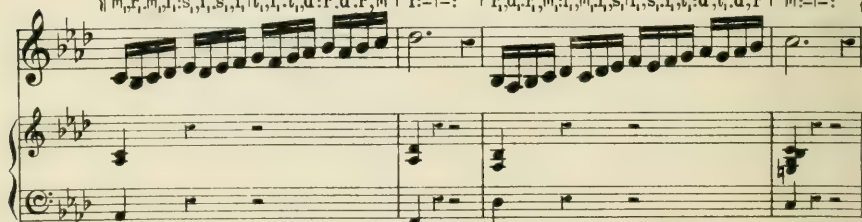


Unless for high voices, this line may be omitted.

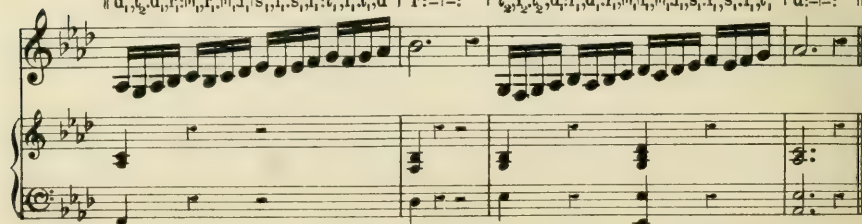
|| s, f, s, l, t, l, t, d | r, d, r, m, f, m, f, s | l: - | : | f, m, f, s, l, s, l, t, d, t, d, r: m, r, m, f | s: - | : |



|| m, r, m, f, s, f, s, l, t, l, t, d: r, d, r, m | f: - | : | r, d, r, m, f, m, f, s, l, s, l, t, d, t, d, r | m: - | : |



|| d, t, d, r, m, r, m, f | s, f, s, l, t, l, t, d | r: - | : | t, l, t, d, r, d, r, m, f, m, f, s, l, s, l, t, d: - | : ||



Also in keys D \flat , D, & E \flat .

|| d .r,m:f,s,l,t | d' d' s,l,t : d' s,l,t | d' s,l,t : d' s,l,t | d' t,l,s:f,m,r,d | r:-|-: }

44.

First system of music for system 44. The treble staff contains a melodic line with eighth-note patterns and slurs. The piano accompaniment is in the bass staff, featuring chords and single notes.

|| r .m,f:s,l,t,d' | r' l,t,d':r' l,t,d' | r' l,t,d':r' l,t,d' | r' d't,l:s,f,m,r | m:-|-: }

Second system of music for system 44. The treble staff continues the melodic line. The piano accompaniment remains in the bass staff.

|| m .f,s:l,t,d',r' m' t,d',r' m' t,d',r' | m' t,d',r' m' t,d',r' m' r'd,t:l,s,f,m | r:-|-: }

Third system of music for system 44. The treble staff continues the melodic line. The piano accompaniment remains in the bass staff.

|| r .m,f:s,l,t,d' | r' l,t,d':r' l,t,d' | r' l,t,d':r' l,t,d' | r' d't,l:s,f,m,r | d:-|-: ||

Fourth system of music for system 44. The treble staff continues the melodic line. The piano accompaniment remains in the bass staff, ending with a double bar line.

Also in keys A \flat , A, & B \flat , & B.

|| d₁ . r₁ m₁ f₁ s₁ l₁ t₁ | d₁ s₁ l₁ t₁ d₁ s₁ l₁ t₁ | d₁ s₁ l₁ t₁ d₁ s₁ l₁ t₁ | d₁ t₁ l₁ s₁ f₁ m₁ r₁ d₁ | r₁ :-| - : }

44^a

|| r₁ . m₁ f₁ s₁ l₁ t₁ d₁ | r₁ l₁ t₁ d₁ r₁ l₁ t₁ d₁ | r₁ l₁ t₁ d₁ r₁ l₁ t₁ d₁ | r₁ d₁ t₁ l₁ s₁ f₁ m₁ r₁ | m₁ :-| - : }

|| m₁ . f₁ s₁ l₁ t₁ d₁ r₁ | m₁ t₁ d₁ r₁ m₁ t₁ d₁ r₁ | m₁ t₁ d₁ r₁ m₁ t₁ d₁ r₁ | m₁ r₁ d₁ t₁ l₁ s₁ f₁ m₁ r₁ | r₁ :-| - : }

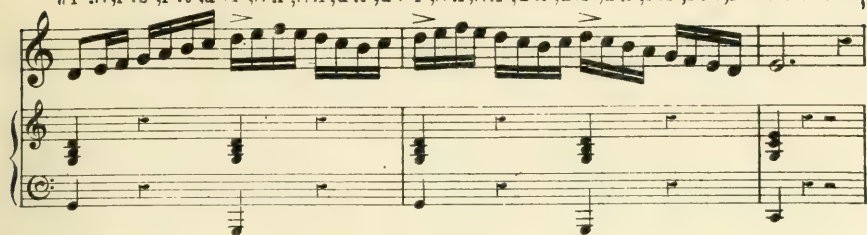
|| r₁ . m₁ f₁ s₁ l₁ t₁ d₁ | r₁ l₁ t₁ d₁ r₁ l₁ t₁ d₁ | r₁ l₁ t₁ d₁ r₁ l₁ t₁ d₁ | r₁ d₁ t₁ l₁ s₁ f₁ m₁ r₁ | d₁ :-| - : ||

Also in keys D \flat & D.

|| d₁ . r₁ m₁ f₁ s₁ l₁ t₁ | d₁ r₁ m₁ r₁ d₁ t₁ l₁ t₁ | d₁ r₁ m₁ r₁ d₁ t₁ l₁ t₁ | d₁ t₁ l₁ s₁ f₁ m₁ r₁ d₁ | r₁ :-| - : }

45.

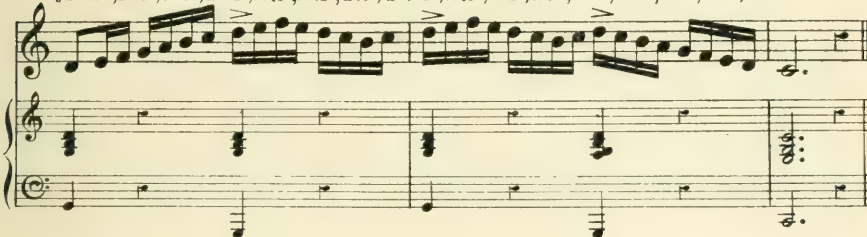
|| r . m , f : s , l . t . d' | r' m' f' m' r' d' t , d' | r' m' f' m' r' d' t , d' | r' d' t , l : s , f . m , r | m : - l - : }



|| m . f , s : l . t . d' | r' m' f' s' f' m' r' d' r' | m' f' s' f' m' r' d' r' | m' r' d' t : l , s . f , m | r : - l - : }



|| r . m , f : s , l . t . d' | r' m' f' m' r' d' t , d' | r' m' f' m' r' d' t , d' | r' d' t , l : s , f . m , r | d : - l - : ||

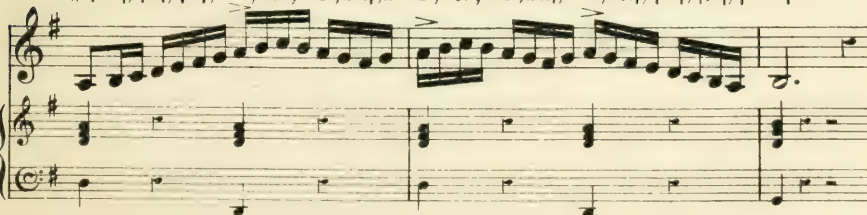


Also in keys A \flat , A, & B \flat .

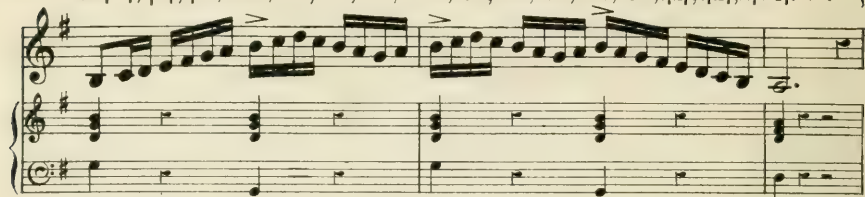
|| d , r , m , f , s , l , t , d' | r , m , r : d , t , l , t , l | d' , r , m , r : d , t , l , t , l , d , t , l , s , f , m , r , d , l | r , l : - l - : }



|| r , m , f , s , l , t , d' | r , m , f , m , r , d , t , d | r , m , f , m , r , d , t , d | r , d , t , l : s , f , m , r , l | m , l : - l - : }



|| m, f, s, l, t, d, r | m̃, f, s, f, m, r, d, r | m̃, f, s, f, m, r, d, r | m̃, r, d, t, l, s, f, m, | r, :-| :-| }



|| r, m, f, s, l, t, d | r̃, m, f, m, r, d, t, d | r̃, m, f, m, r, d, t, d | r̃, d, t, l, s, f, m, r, | d, :-| :-| ||



|| d, r, m, f, s, l, t | d̃, f, m, r, d, s, l, t | d̃, f, m, r, d, s, l, t | d̃, t, l, s, f, m, r, d | r, :-| :-| }



|| r, m, f, s, l, t, d | r̃, s, f, m, r, l, t, d | r̃, s, f, m, r, l, t, d | r̃, d, t, l, s, f, m, r | m, :-| :-| }



|| m, f, s, l, t, d, r | m̃, l, s, f, m, t, d, r | m̃, l, s, f, m, t, d, r | m̃, r, d, t, l, s, f, m | r, :-| :-| }



|| r . m, f: s, l . t, d' | r̃, s' . f' . m' : r' . l . t, d' | r̃, s' . f' . m' : r' . l . t, d' | r̃, d . t, l : s, f . m, r | d: - | - : ||

Also in keys A \flat & A.

|| d₁ . r₁ . m₁ . f₁ : s₁ . l₁ . t₁ | d̃₁ . f₁ . m₁ : r̃₁ . d₁ . l₁ . t₁ | d̃₁ . f₁ . m₁ : r̃₁ . d₁ . l₁ . t₁ | d̃₁ . t₁ . l₁ . s₁ . f₁ . m₁ . r₁ . d₁ | r₁ : - | - : }

46^a

|| r₁ . m₁ . f₁ : s₁ . l₁ . t₁ . d₁ | r̃₁ . s₁ . f₁ . m₁ : r̃₁ . l₁ . t₁ . d₁ | r̃₁ . s₁ . f₁ . m₁ : r̃₁ . l₁ . t₁ . d₁ | r̃₁ . d . t₁ . l₁ : s₁ . f₁ . m₁ . r₁ | m₁ : - | - : }

|| m₁ . f₁ : s₁ . l₁ . t₁ . d₁ . r₁ | m̃₁ . l₁ . s₁ . f₁ : m̃₁ . t₁ . d₁ . r₁ | m̃₁ . l₁ . s₁ . f₁ : m̃₁ . t₁ . d₁ . r₁ | m̃₁ . r . d . t₁ . l₁ : s₁ . f₁ . m₁ | r₁ : - | - : }

|| r₁ . m₁ . f₁ : s₁ . l₁ . t₁ . d₁ | r̃₁ . s₁ . f₁ . m₁ : r̃₁ . l₁ . t₁ . d₁ | r̃₁ . s₁ . f₁ . m₁ : r̃₁ . l₁ . t₁ . d₁ | r̃₁ . d . t₁ . l₁ : s₁ . f₁ . m₁ . r₁ | d₁ : - | - : ||

ADVANCED EXERCISES AND ORNAMENTS.

These exercises are to be sung *pianissimo*, with a gradual *crescendo* and *diminuendo*, and very *legato*.

Keys C, D \flat , D, E \flat , E, F; a fourth lower for Alto and Bass.

47. $\parallel d:m:r:f|m:s:f:l | s:l:f:s|m:f:r:m^v | d:m:r:f|m:s:f:l | s:l:f:s|m:f:r:m | d:-l:- \parallel$

Also in keys D \flat , D & E \flat ; a fourth lower for Alto and Bass.

48. $\parallel d:m:r:f|m:s:f:l | s:t:l:d't:r'd'm^v | m'd:r't|d'l:t:s | l:f:s|m:f:r:d \parallel$

This exercise should be first sung *staccato* and afterwards *legato*.

Also in keys D \flat & D.

49. $\parallel d' .d't:l,s,f,m'r' .r',d't:l,s,f | m' .m',r':d't,l,s | f',m':r',d't,l^v |$

$\parallel s' .s',f':m',r'.d't,l | f',m':r',d't,l | s' .m',r':d't,l,s | f' .r',d't,l,s,f^v |$

|| \dot{m} .d',t:l ,s .f ,m | \dot{r} .t ,l :s ,f .m ,r | \dot{d} .r ,m :f ,s .l ,t | \hat{d} : ||

Also in keys A^b , A & B^b .

49a || \dot{d} .d,t:l,s,f,m | \dot{r} .r,d:t,l,s,f, | \dot{m} .m,r:d,t,l,s,f, | \dot{f} .f,m:r,d,t,l,s,f, ||

|| \dot{s} .s,f :m,r .d,t,l,i, | \dot{f} .f,m:r,d,t,l, | \dot{s} .m,r :d,t,l,s,f, | \dot{r} .r,d:t,l,s,f, ||

|| \dot{m} .d,t:l,s,f,m | \dot{r} .t,l:s,f,m,r, | \dot{d} .r,m:f,s,l,t, | \hat{d} : ||

MAJOR AND MINOR ARPEGGIOS.

Also in keys D \flat , D & E \flat ; a fourth lower for Alto and Bass.s. d. f. E \flat L is C.|| d, m, s, d': m', d', s, m | d, m, s, d': m', d', s, m^v | d^l, d, m, l : d', l, m, d | l, d, m, l : d', l, m, d^v }

50.

C. t. m. l.

|| d, m, s, d': m', d', s, m | d : ||

50^a.|| d, m, s, d : m, d, s, m | d, m, s, d : m, d, s, m^v }

s. d. f. B \flat L is G.|| d^l₂, d, m, l, : d, l, m, d, l², d, m, l, : d, l, m, d^v | G. t. m. l.

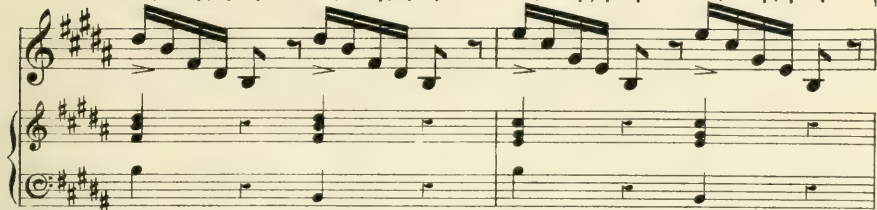
Keys B to E for Soprano and Tenor.

|| d, m, s, d : m̃ . | d, m, s, d : m̃ . | d, f, l, d : f̃ . | d, f, l, d : f̃ . }

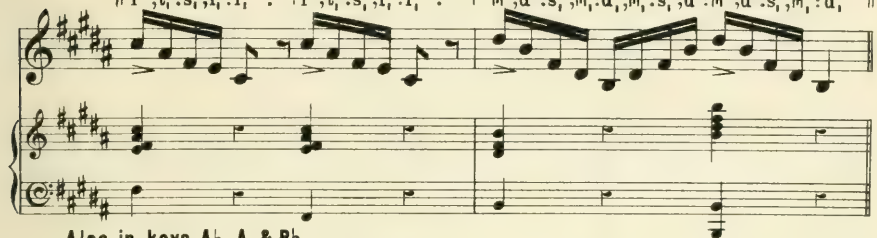
51.

|| r, f, s, t, : r̃ . | r, f, s, t, : r̃ . | d, m, s, d : m̃ . | d, m, s, d : m̃ . }

|| \tilde{m} , d . s₁, m₁: d₁ . | \tilde{m} , d . s₁, m₁: d₁ . | \tilde{f} , r . l₁, f₁: d₁ . | \tilde{f} , r . l₁, f₁: d₁ . }



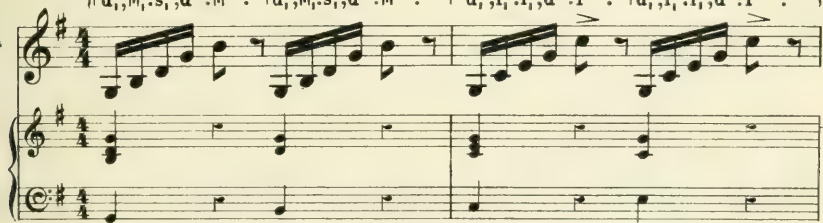
|| \tilde{r} , t₁. s₁, f₁: r₁ . | \tilde{r} , t₁. s₁, f₁: r₁ . | \tilde{m} , d . s₁, m₁: d₁, m₁. s₁, d : \tilde{m} , d . s₁, m₁: d₁ ||



Also in keys A \flat , A & B \flat .

|| d₁, m₁. s₁, d : \tilde{m} . | d₁, m₁. s₁, d : \tilde{m} . | d₁, f₁. l₁, d : \tilde{f} . | d₁, f₁. l₁, d : \tilde{f} . }

51^a



|| r₁, f₁. s₁, t₁: r . | r₁, f₁. s₁, t₁: r . | d₁, m₁. s₁, d : m . | d₁, m₁. s₁, d : m . | m₁, d . s₁, m₁: d₁ . | m₁, d . s₁, m₁: d₁ . }



|| f . r . l₁, f₁: d₁ . | f . r . l₁, f₁: d₁ . | r . t₁. s₁, f₁: r₁ . | r . t₁. s₁, f₁: r₁ . | m₁, d . s₁, m₁: d₁, m₁. s₁, d : m₁, d . s₁, m₁: d₁ ||



Also in keys B to E.

|| d₁, m₁, s₁, d : m̃, d, s₁, m₁ | d₁, m₁, s₁, d : m̃, d, s₁, m₁ | d₁, f₁, l₁, d : f̃, d, l₁, f₁ | d₁, f₁, l₁, d : f̃, d, l₁, f₁ |

52.

|| r₁, f₁, s₁, t : r̃, t, s₁, f₁ | r₁, f₁, s₁, t : r̃, t, s₁, f₁ | d₁, m₁, s₁, d : m̃, d, s₁, m₁ | d₁, m₁, s₁, d : m̃, d, s₁, m₁ | d₁ : - | - : ||

Also in keys A♭, A & B♭.

|| d₁, m₁, s₁, d : m̃, d, s₁, m₁ | d₁, f₁, l₁, d : f̃, d, l₁, f₁ | d₁, f₁, l₁, d : f̃, d, l₁, f₁ |

52 a

|| r₁, f₁, s₁, t : r̃, t, s₁, f₁ | r₁, f₁, s₁, t : r̃, t, s₁, f₁ | d₁, m₁, s₁, d : m̃, d, s₁, m₁ | d₁, m₁, s₁, d : m̃, d, s₁, m₁ | d₁ : - | - : ||

EXERCISE ON SYNCOPATION.

This exercise is suitable for any voice by using the optional note C.

Moderato.

CONCONE.

53.

|| s, .s̃, :- .d̃ | - .m̃ :- .r̃ | - .d̃ :- .l, | s, : m, . | s, .s̃, :- .r̃ | - .m̃ :- .d̃ | - .r̃ :- .s̃ |

|| s, : | s, .s̃, :- .d̃ | - .m̃ :- .r̃ | - .d̃ :- .l, | s, : m, . | l, .l̃, :- .r̃ | - .s̃, :- .d̃ | - .m̃ :- .r | d : |

|| t, .t̃, :- .m̃ | - .d̃ :- .l̃, | - .s̃, :- .t, | l, : m, . | l, .l̃, :- .t, | - .r̃ :- .d̃ | - .t̃, :- .l, |

|| s, :- . | s, .s̃, :- .d̃ | - .m̃ :- .r̃ | - .d̃ :- .l, | s, : m, . | l, .l̃, :- .r̃ | - .s̃, :- .d̃ | - .m̃ :- .r | d : ||

CHROMATIC EXERCISES.

These exercises ought to be practised regularly.

Also in keys D \flat & D.

|| d ,de .r ,re :m ,f .fe ,s | se ,l .ta ,t :d' ,de' .r' ,re' | m' : ||

54.

|| m' ,ma' .r' ,ra' :d' ,t .ta ,l | la ,s .fe ,f :m' ,ma .r ,ra | d : ||

Also in keys A \flat , A & B \flat .

|| d ,de ,r ,re :m ,f ,fe ,s , | se ,l ,ta ,t :d ,de .r ,re | m : ||

54.

|| m ,ma .r ,ra :d ,t ,ta ,l , | la ,s ,fe ,f :m ,ma ,r ,ra | d : ||

Also in keys D \flat , D & E \flat .

|| d :- : - | de : r : re | m : f : fe | s : se : l | ta : t : d' | de : r' : re' | m' :- : - | : : ||

55.

Musical score for exercise 55 in 6/8 time. The vocal line (treble clef) contains the melody with lyrics. The piano accompaniment (grand staff) provides harmonic support with sustained chords and moving bass lines.

Also in keys A \flat , A & B \flat .

|| d, :- : - | de, r, re, | m, f, : fe, | s, : se, l, | ta, : t, : d | de : r : re | m :- : - | : : ||

55^a

Musical score for exercise 55a in 6/8 time. The vocal line (treble clef) contains the melody with lyrics. The piano accompaniment (grand staff) provides harmonic support with sustained chords and moving bass lines.

THE GRUPETTO ON THE NOTES OF THE SCALE.

These exercises must be practised softly and gracefully.

|| d :ṙ , d . ṫ , d | r :ṁ , r . ḋ , r | m :ḟ , m . ṙ , m | ḟ :ṡ , ḟ . ṁ , ḟ |

56.

Direct on the notes of the chord.

|| d :ṙ , d . ṫ , d | m :ḟ , m . ṙ , m | s :l̇ , s . ḟ , s | d' :ṙ' , d' . ṫ' , d' |

57.

|| d : t, d, r, d | m : r, e, m, f, m | s : f, e, s, l, s | d' : | d' : t, d', r', d' | s : f, e, s, l, s | m : r, e, m, f, m | d : ||

58.

Direct with grace notes.

|| d : t, d : r, d : t, d | m : r, e, m : f, m, r, e, m | s : f, e, s : l, s, f, e, s | d' : |

59.

|| d' : t, d' : r', d', t, d' | s : f, e, s : l, s, f, e, s | m : r, e, m : f, m, r, e, m | d : ||

Inverted with grace notes.

|| d : r, d : t, d, r, d | m : r, e, m, f, m | s : f, e, s, l, s | d' : |

59a

|| d' : r, d' : t, d', r', d' | s : f, e, s, l, s | m : r, e, m, f, m | d : ||

To be practised slowly at first, and then gradually accelerate the speed. *Ben legato.*

60

|| ḍ .ḍṛ:ṃ .ṃṛ:ḍ | ṛ .ṛạ:f̣ .f̣ạ:ṛ | ṃ .ṃf̣:ṣ .ṣf̣:ṃ | f̣ .f̣ạ:ḷ .ḷạ:f̣ |

|| ṣ .ṣị:ṭ .ṭị:ṣ | ḷ .ḷị:ṭ:ḍ' .ḍị:ḷ | ṭ .ṭḍ:ṛ' .ṛḍ:ṭ | ḍ' :- :- ||

|| ṃ' .ṃṛ:ḍ' .ḍṛ:ṃ' | ṛ' .ṛạ:ṭ' .ṭạ:ṛ' | ḍ' .ḍị:ḷ' .ḷị:ḍ' |

|| ṭ .ṭị:ṣ .ṣị:ṭ | ḷ .ḷạ:f̣ .f̣ạ:ḷ | ṣ .ṣf̣:ṃ .ṃf̣:ṣ |

f f r r f | m r d d m | r r t t d r | d :- : ||

THE DOUBLE APOGIATURA.

Ben legato.

61. d r d . r d e m r . | m r e f m . f m s f . |

s f e l s . l s e t l . | t l e d t . d t r d . || d t r d . l t l e d t . |

l s e t l s f e l s | f m s f | m r e f m | r d e m r | d t r d ||

THE SHAKE.

This exercise consists of two consecutive notes and must be sung quickly and with perfect equality. In former times this ornament was deemed indispensable for a singer, but is now rarely used; but must be practised as it makes the voice more flexible, and improves the tone.

Also in keys D \flat , D & E \flat ; for Alto and Bass G to B \flat

Legato. ♩ = 100, 120, 132.

62. $\text{|| d : r | d : r : d : r | d, r, d, r : d, r, d, r | d, r, d, r : d' . | r : m | r : m : r : m |}$

$\text{|| r, m, r, m : r, m, r, m | r, m, r, m : m : f | m : f : m : f | m, f, m, f : m, f, m, f | m, f, m, f : m' . |}$

$\text{|| f : s | f : s : f : s | f, s, f, s : f, s, f, s | f, s, f, s : f' . | s : l | s : l : s : l |}$

$\text{|| s, l, s, l : s, l, s, l | s, l, s, l : s' . | l : ta | l : ta : l : ta | l, ta, l, ta : l, ta, l, ta | l, ta, l, ta : l' . |}$

$\text{|| t : d' | t : d' : t : d' | t, d', t, d' : t, d', t, d' | t, d', t, d' : t' . | d' : r' | d' : r' : d' : r' |}$

|| d'.r'.d'.r':d'.r'.d'.r'|d'.r'.d'.r':d' . | t :d' t .d':t .d' | t,d't,d't,d't,d't,d't,d't . }
 || l :t | l .t :l .t | l,t.l,t:l,t.l,t|l,t.l,t:l : | s :l | s.l :s .l |





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